/203 cont./

193 constituent parts of the word are easily separated. Such languages are known among some scholars as agglutinative, and among others as uninflected, formless, etc. Since Ural-Altaic peoples speak them, they are most often called Ural-Altaic
• 192 languages. Under the influence of Islam and of their neighbors (Russians, Mongols, and others), one notices /204/ an admixture of foreign words in the Kirghiz /Kazak/ language from Arabic, Mongol, Russian, and especially Tatar, and several other languages.

538 The folklore is quite rich, although it is also monotonous. It is expressed primarily in works of lyric and epic content. The former come down to a description of love and the experiencing of various feelings and situations by the lovers. Much space is given to comparisons of the internal and external qualities of the hero and heroine. The epic works contain descriptions of the former life of the Kirghiz /Kazak/ and the deeds and great feasts "across the whole steppe" of eminent heroes and rich khans -- Ablai, Naurzbai, and others. Of these, the poem "Kurpech (Kuzu) and Bayan (Solu)" deserves the greatest attention. This is an ancient work, evidently not by one author but by a group. Although it has an uncomplicated plot (Kurpech loves Bayan and on the advice of his father thinks of marrying her, but another suitor, Tologoi, appears and kills Kurpech, and Bayan then kills Tologoi and herself), this work is of great interest for its artistic description of nature and especially of the everyday life and manners of its time. From this point of view it has no equal among other Kirghiz /Kazak/ works. Its popularity among the Kirghiz /Kazak/ is great. Many place names are associated with the names of its heroes -- mountains, rivers, landmarks, and others (where the events described took place). The grave of Kurpech has been preserved until now (not far from Sergiopol).

538 In addition there is a whole series of songs of everyday
533 life associated with various rituals and events of life -- weddings, funerals, etc. The works of the well-known folk poet Nogoibai and his followers should be named as compositions of the most

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342 [192] As a dwelling, the Kirghiz /Kazak/ in summer use the yurt (more precisely -- the uy, i.e., dwelling, for yurt is a Mongol word), and in winter, the kstau, i.e., winter camp. In rare cases (among the poor) the yurt serves as the summer and winter dwelling. In the southern part of the region, where the winters are not so severe, average families also live in yurts.

We shall give somewhat more detail in describing the yurt, since the whole life of the nomad is concentrated within it. /206/ His world view is formed here and all the most important moments of his domestic and public life take place here. The winter camp is a sad necessity called for by local climatic peculiarities.

The yurt is a wooden, cone-like form, a lattice-work framework, with felt stretched over it. Because of its lightness and simple structure it is quickly taken apart and also quickly assembled, which is very important in connection with the frequent migrations of the Kirghiz /Kazak/. The framework of the yurt consists of the "kerege" -- a wooden lattice serving the basis of the tent (a section of it, made of 12-17 pairs of sticks, is called a kanat) -- and the "chengarak," which is a wooden circle with arched transverse shafts called "kul'dereush." The kerege and chengarak are fastened together by wooden arches -- "uka" -- which are inserted at one end into the opening of the chengarak and the other is tied to the kerege. The number of uka in a tent varies. In small ones there are up to 100, and in large ones there are 150-200. The height of the kerege, the length of the uka, and the dimensions of the chengarak differ in different yurts. The height of a yurt is four to six arshins. The yurt door consists of a rectangular frame one and a half arshins high. The side parts of the frame are called "bosaga" or "tayanysh," the lower side "tabyldyryk," and the upper side "mandaiga." The door or "yesyk" is made out of thick felt cloth or wood. All this is fastened to the "kerege." The "chengarak" is fastened to the center of the tent with a lasso, called "dzhil'-bau," so that the wind will not blow it away, or it is supported with a special pole called "bakan." From [286] the outside the kerege is covered with a woven network of chiy